



A program of works by
ARTHUR GOTTSCHALK
STEPHEN HARTKE
PIERRE JALBERT
and
ROBERT SIROTA

Friday, November 14, 2008
8:00 p.m.
Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

***Recuerdos de México* (2006)**

sonata for flute and piano

Huapango

Llorona

Yaqui

Arthur Gottschalk

(b. 1952)

Leone Buyse, flute
Robert Moeling, piano

***Birds of Paradise* (2008)**

for flute, clarinet, and piano

Robert Sirota

(b. 1949)

*Commissioned by Leone Buyse and Michael Webster
to celebrate the twentieth anniversary of their wedding
and the founding of The Webster Trio (1987).*

The Webster Trio
Leone Buyse, flute
Michael Webster, clarinet
Robert Moeling, piano

***Beyond Words* (2001)**

for piano quartet

Stephen Hartke

(b. 1952)

*Commissioned by Opus One Piano Quartet, the
Pittsburgh Chamber Music Society, and the Cleveland
Chamber Music Society. Dedicated to all who have suffered
because of the unspeakable tragedy of September 11, 2001.*

Kyung-Sun Lee, violin (guest)
Ivo-Jan van der Werff, viola
Norman Fischer, cello
Jeanne Fischer, piano

***Piano Trio* (2005)**

Life Cycle

Agnus Dei

Pierre Jalbert

(b. 1967)

Kenneth Goldsmith, violin
Norman Fischer, cello
Jeanne Fischer, piano

PROGRAM NOTES

Recuerdos de México Arthur Gottschalk

Recuerdos de México is a sonata for flute and piano in three movements, composed in 2006 for flutist Merrie Siegel, an alumna of the Shepherd School. It received its premiere last month during the Festival Internacional de Flauta in Monterrey, Mexico. The individual movements are titled "Huapango" (a dance rhythm making constant use of continuous and simultaneous hemiola at both the eighth-note and sixteenth-note levels), "Llorona" (which makes extensive use of the bolero which tells the story of a ghostly woman who lost her child down a well), and "Yaqui" (an indigenous tribe of Northern and Central Mexico, whose music was first transcribed by Mexican composer Manuel Ponce). It is a tour-de-force for the virtuoso flutist, as well as a travelogue in memory of my years in Mexico.

— Note by the composer

Arthur Gottschalk is Professor and Chair of the
Music Theory and Composition Department
at The Shepherd School of Music.

Birds of Paradise Robert Sirota

Celebrations are the perfect occasion for music, so it seemed obvious to Michael and me that we should commission a work celebrating our 20th wedding anniversary and the founding of The Webster Trio. We are delighted that our longtime friend Robert Sirota accepted our request to compose a work for The Webster Trio. He offers the following program note.

— Note by Leone Buyse

Leone Buyse is the Joseph and Ida Kirkland Mullen
Professor of Flute and Chair of the Woodwind
Department at The Shepherd School of Music.

Hail to thee, blithe spirit!
Bird thou never wert,
That from Heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.

— Percy Bysshe Shelley (1821)

In the days of perfect nature, man lived together with birds
and beasts, and there was no distinction of their kind ...
they were in a state of natural integrity.

— Chuang-tzu (369-286 B.C.)

Arise my love, my fair one,
And come away;
For now the winter is past,
The rain is over and gone.

The flowers appear on the earth;
The time of singing is come,
And the voice of the turtledove
Is heard in our land.

— Song of Solomon 2:10

As soon as I began thinking about a new work for *The Webster Trio*, I began to hear birdsong. Every culture has its images of paradise, all of which include the sights and sounds of birds. In my own experience, I have been fortunate to walk through an equatorial bird sanctuary in Singapore, as well as the woods surrounding my house in coastal Maine. While the sounds of these two environments are worlds apart, both evoke the same sense of wonder, peace and communion with God.

It is this mystical dimension — the “profuse strains of unpremeditated art” — of birdsong that has attracted me in composing *Birds of Paradise*, which is my tribute both to the twenty years of music-making by *The Webster Trio* and the twenty years of marriage of Leone Buyse and Michael Webster.

— Note by the composer

Robert Sirota, distinguished composer and conductor,
is currently President of the Manhattan School of Music.

Beyond Words Stephen Hartke

Beyond Words was composed between October 22 and December 4, 2001, and thus in the immediate aftermath of the unspeakable events of September 11th. Rarely have I found it so difficult to work on a piece, but rarely has it seemed so absolutely imperative that I do so. As the opening material began to take shape, I found that certain turns of phrase echoed the beginning of Thomas Tallis' setting of the first verses of the *Lamentations of Jeremiah*, which, of course, are concerned with a catastrophe befalling a great city. Therefore, I decided to go a step further and to pattern the entire single movement piece on the Tallis. Each of its six sections corresponds in general texture and affect to a section of the model and certain of Tallis' motives have been absorbed into my melodic lines. One important aspect of the piece does not stem from the Tallis, however, and that is the role of the piano, which appears at first as high, crystalline chords interrupting the flow of the strings' polyphony. It is as if the piano were in shock and unable to participate with the others, but gradually it is drawn into the discourse and becomes a full partner in the concluding pages of the work.

— Note by the composer

Stephen Hartke is the Distinguished Professor of Music
Theory and Composition at the Thornton School of
Music of the University of Southern California.

Piano Trio Pierre Jalbert

This work is in two movements of extremely contrasting character. The first movement, "Life Cycle," consists of four sections. Each section contains the same quick pulse, that is, while the music changes considerably from section to section, the basic pulse or beat remains constant.

The second movement, "Agnus Dei," represents the sacred, and is mysterious and lyrical in character. The structure of the movement is modeled after the three-part form of the **Agnus Dei** prayer. It opens with a violin melody, full of pitch bends, played over a cello drone. This melody is then passed on to the cello, finally cadencing with all three instruments. This material is then repeated (much like the repetition of the first line of the prayer), but at a different pitch level. The music then moves on to a more developmental section, still containing the original tune, but ultimately ends up in a different place (much like the last line of the prayer).

— Note by the composer

Pierre Jalbert is currently Associate Professor of Music Theory and Composition at the Shepherd School of Music.

UPCOMING SYZYGY CONCERT

Friday, January 23

Joan Tower, guest composer

PROGRAM

Joan Tower - **Rain Waves** (for violin, clarinet, and piano; 1997)

Karim Al-Zand - **Pattern Preludes** (for solo piano; 2005)

Kurt Stallmann - **Dear Ms. Lia** (for solo performer
with electronics; 2009; Premiere)

Joan Tower - **Trio Cavany** (for piano trio; 2007)

Performers include members of the Shepherd School faculty.

8:00 p.m., Duncan Recital Hall

Free admission